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IN THE MAGAZINES

There is much of more than passing interest concerning art in the February magazines. The *North American Review* prints in full the paper by Mr. Thomas Hastings on "The Evolution of Style in Modern Architecture," read before the National Academy of Arts and Letters at a public meeting held in Washington on December 14th, which constitutes a plea for a Renaissance and ventures the prophecy that in the near future architects will be educated in but one style—the style of their own time. This Renaissance, Mr. Hastings holds, will be guided by the fundamental principles of the classic. The *Century* contains a short article on "The Art of Homer Martin," by Charles de Kay, and some excellent reproductions in half tone of important paintings. The frontispiece is a reproduction of a portrait of the late Richard Watson Gilder by Cecilia Beaux, who in this same issue writes of Mr. Gilder's relation to the Arts. "His interest in art sprang," she says, "from the deepest source of his profound nature—that is, from the sense of the needs of humanity and of his time. He understood the part of beauty in the world, and regarded it with almost the same awe that he had for the moral element of life. * * * In all official matters Mr. Gilder believed that an art commission of experts, chosen by experts, could be of incalculable value to the country. He trusted in the service artists could thus render in their own field, and had faith in the final recognition of such service by the people. He gladly accepted the presidency of the National Art League, out of which has grown the Federation of Art Societies." The second chapter of Elihu Vedder's "Reminiscences of an American Painter," dealing with the years spent in Florence, is found in *The World's Work*, and in *The Bookman* is begun "The Story of Art in America," by Arthur Hoeber. Royal Cortissoz contributes an article on Frederic Remington to the *Scribners*, and Elisabeth Luther Cary one on "Some Masters of Portraiture," a review of exhibitions held at Scott and Fowles and

Knoedler's not long ago, to *Putnam's*. The leading article in the *Architectural Record* is on the architecture of Princeton College by Montgomery Schuyler; the *International Studio* gives some space to an illustrated article by Achille Segard on the sculpture of Prince Paul Troubetzkoi; and the *Craftsman* publishes plans and a description of houses designed by Wilson Eyre—an architect who meets the needs of the day.

BOOK REVIEWS

TOWN PLANNING, Past, Present and Possible. By Inigo Triggs, A. R. I. B. A. Methuen & Co., London, Publishers. 173 Illustrations.

TOWN PLANNING IN PRACTICE. An Introduction to the Art of Designing Cities and Suburbs. By Raymond Unwin. T. Fisher Unwin, London, Publisher. 300 Illustrations.

The interest of the public in the development of cities is shown by the publication in England of the two most important works in our language on this subject—*Town Planning, Past, Present, and Possible*, by H. Inigo Triggs—and *Town Planning in Practice—An Introduction to the Art of Designing Cities and Suburbs*—by Raymond Unwin.

Mr. Triggs gives a brief review of the great awakening throughout the world in city development. He describes the work of municipal, civic, and city commissions in this country and Europe, and gives one of the best historical reviews of ancient and modern city plans published up to the present time. Mr. Unwin discusses briefly, thoughtfully, and interestingly the type and history of cities in the chapters on "Civic Art as the Expression of Civic Life," and "The Individuality of Towns."

Mr. Triggs gives considerable space to the plan of Washington City and the Park Commission Report. We must assume that Mr. Unwin has not seen this document, the forerunner of similar work in this country, as he fails to men-